661 published by the Leningrad Publishing House in 1948. On the orders of Secretary of the Central Committee of the Communist Party Gei, "brigades" were formed in the Academy of Sciences, and they meticulously searched through publications, mimeographed speeches, and addresses for elements of National-Democracy. The prose and poetry, as well as newspaper articles, of writers and poets suspected of "Natsdemovshchina" were subjected to careful scrutiny and inspection. Besides those who were arrested, other, so-called "unexposed" National-Democrats, were smoked out. The attacks were transformed into persecution, and as a result of this badgering the famous Belorussian poet, Ianka Kupala, became desperate and attempted to kill himself after the manner of the Japanese samurais. School texts were leafed through carefully, and most of them withdrawn from circulation -- especially reading chrestomathies, grammars, and collections of dictations. Some were withdrawn automatically upon the arrest of the author and independent of their content, while others were banned as being considered inappropriate to the era of collectivization in agriculture and the Five-Year Plans. In the reading
626 chrestomathies examples of private farmers either in small villages
872 or isolated homesteads were not permitted. /31/ Nor were the arithmetical problems ever taken from the life of an independent farmer. The teachers themselves had to make up problems using the kolkhoz life or cooperative trade as a base. Moreover, only high quality produce or well-fattened stock could appear in the problems. Similarly, with regard to cooperative trade, only examples which affirmed its superiority over private trade could be employed. Some teachers, especially in the provinces, who were not sufficiently experienced in the subtleties of this Soviet policy were not only fired from their jobs but even arrested for using the following sort of example in a dictation. "Three lean kolkhoz cows were grazing in a meadow." All these switches and changes unquestionably had their impact upon the quality of work done in the schools, but educational leaders were held less responsible for the absence of textbooks than for using ones which were "ideologically inconsistent."

Theater repertoires were also subjected to severe inspection. 1
661 Everything even remotely reminiscent of Belorussian nationalism
536 disappeared from the stage, the artistic value of the play notwith-
626 standing. The First Belorussian Theater was forbidden to give Na Kupale, /On St. John's Eve/, a marvellous fairy-tale based on the national folk legend of the search for the "flower of luck" on the

1 [After 1930, cf. pp. 32-33, category MG-Analyst]

661 night of St. John Kupala. The same happened to the historical
536 drama Kastus' Kalinovskii which portrays the heroic struggle of
626 the Belorussians in 1863 under Kastus' Kalinovskii's leadership. It was not saved by the circumstance that Kalinovskii was hung in Wilno by Murav'ev, the man who subdued the rebellion. 'Masheka', a play based on the legend of the founding of Mogilev, was also taken off the stage.

They[2] even turned their attentions to the travel ing theater
661 which was under the direction of the national artist, Vladislav
545 Golubok. Instead of dramas based on the national life which could
626 thus be understood by the broad masses of peasants and workers, the theater was reduced to giving strange and unintelligible translations. The travel ing company's repertoires was taken under strict surveillance as were those of the national music and singing ensembles. The director of the subdivision of Narkompros devoted to art, Il'ia Gurskii, displayed particular watchfulness in this respect. He could discover "Natsdemovshchina" not only in plays but even in the players' costumes. The artists of the Belorussian National Ensemble of music and song usually appeared on the stage in folk costumes: white trousers and folk blouses embroidered with Belorussian motifs. Gurskii ordered the white trousers to be replaced by black ones and the blouses by another kind which by its style was closer to a jacket, only without Belorussian ornamentation. The busts of the national poets, Ianka Kupala and Iakub Kolos, were removed from the pedestal of the First Belorussian Theater. /32/

523 A manifestation of chauvinism was uncovered even in the
626 Jewish national work. Jewish cultural workers, especially those
536 from other parties -- Social-Democrats (Mensheviks), former
661 Zionists, Bundists, Poal'-Zionists /?/-- were taken under strict supervision. In the Jewish theater the play, Girsh Lekert, was enjoying a great success. It portrays the revolutionary struggle of the Jewish workers in Wilno in 1902. In the course of the play the main character, a worker named Girsh Lekert, makes an attempt on the life of the Governor-General of Wilno, von Wal'. This is a historical fact. In addition to this play, the memory of Girsh Lekert had also been commemorated by placing suitable inscriptions upon the pedestal of a monument to Tsar Alexander II, the bust was broken off after the revolution. In the search for manifestations of national chauvinism it was decided that Girsh Lekert belonged to

2 [official propaganda which portrayed the Belorussian national movement as counter-revolutionary, cf. pp. 32-33, category 116 - Analyst]

563 626 536 661 665 the Bund Party, and from this the conclusion was drawn that the Jewish chauvinists were idealizing a chauvinistic party and its members. This was enough to have the play immediately removed from the stage. It was also necessary to destroy the inscriptions on the monument (1). The Bolsheviks cannot bear the popularity of any

1. The monument to Girsh Lekert was placed on the site of the one to Alexander II in Minsk in 1922 (cf. Malaia Sovetskaia Entsiklopedia) /Little Soviet Encyclopedia/ Vol.IV, 1929 Edition, page 554, and also 1937 Edition, Vol. VI, page 139) and "liquidated" during the Ezhovshchina. Such was also the fate of one of the Minsk streets which in 1922 had been renamed Lekert Street and during the Ezhovshchina was re-renamed Voyoshilov Street.

other Party or its members, even though such popularity actually might be in accordance with historical reality. In this connection still another example is characteristic. The State Publishing House issued a series of biographies in the series called Zhizn' Zamechatel'nykh Liudei. /Lives of Outstanding People/. One of the books was about the life and activity of the famous volunteer Zheliabov. The book had been in circulation for quite a long time when criticism of it appeared in the Soviet press, as a result of which the book was withdrawn. The reason given was that the person of Zheliabov as a national worker was idealized -- this in spite of the fact that Lenin, even though not agreeing with the Narodnovolets tactics, called the movement a "heroic epoch". The real reason lies in the fact that Zheliabov admitted individual terror and advocated personal selflessness which are both very appealing to youth. /33/ The Bolshevik program repudiates individual terror, even though surreptitiously they practice it very widely. They are afraid to infect Soviet youth with the Narodnovolets' ideas about selflessness and thus turn it against themselves.

186 661 The Belorussians were always very proud of their great ancestor -- the scholar from Polotsk, a Doctor of Philosophy, and the first man in Belrussia to have a book published -- F. Skarina. In 1512, this great man received the degree of Doctor in medicine at the University of Padua. In one of the museum halls of the University there is even now a full-length portrait of Doctor Skarina among the other University celebrites. Until 1930 a lot of work and research